



Blue Elephant Theatre Limited

Annual report and financial statements

Year ended 31 March 2022

Company no 03724349

Charity no 1077161

an Andy Nash
Accounting &
Consultancy

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Photo on front cover

Liyah Summers and Oliver Yellop in The Search for Santa, December 2021. Photograph taken by Lidia Crisafulli.

Legal and Administrative Information

Charity name	Blue Elephant Theatre Limited	
Charity registration no.	1077161	
Company registration no.	03724349	
Registered office	59a Bethwin Road London SE5 0XT	
Trustees	Christopher Lawrence Matthew Craig Brian Alistair Beaton Martine Jean-Baptiste Harry Kinsley Paul Langton Maya Pindar	Chair Treasurer <i>resigned 22 April 2021</i>
Executive director/co-artistic director	Niamh de Valera	
Participation director/co-artistic director	Jo Sadler-Lovett	
Independent examiner	Andy Nash Accounting & Consultancy Ltd Units 24 & 25 Goodsheds Container Village Hood Road Barry CF62 5QU	
Principal bankers	Santander Abbey National House 2 Triton Square London NW1 3AN	

Trustees' annual report

The Board of Trustees, who are also Directors of the Charity for the purposes of the Companies Act, and Trustees for charity law purposes, submit their annual report and the financial statements of Blue Elephant Theatre Limited for the year ended 31 March 2022. The Board of Trustees confirms that the annual report and financial statements of the Charity comply with current statutory requirements, including the Charity Act 2011, as well as the requirements of the Charity's governing document and the provisions of the 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Objectives and activities

Objects

The objects of the Charity, as set out in its Memorandum of Association, are the advancement of public education in the arts and in film and theatre by way of workshops, seminars and productions of work and in such other charitable ways as the Charity may from time to time decide.

Activities

In furtherance of its objects Blue Elephant Theatre (BET) provides:

- a theatre in the community, running participation workshops for people across the arts, especially for young people and those with lived experience of mental health problems; and,
- a professional programme of work supporting new and emerging artists, which seeks to engage the local community by programming work relevant to it and offering discounts and incentives to attend shows.

Throughout the process of determining these activities, the Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2006 to have due regard to the public benefit guidance published by the Charity Commission in determining the activities undertaken by the Charity.

Achievements and performance for 2021-2022

While promising glimpses of a return to normality shone through, we began this year with tight restrictions of lockdown three still in place, with a great deal of our work online. Throughout the year, especially after the installation of a new ventilation system in our theatre/workshop space, we returned to a more 'normal' way of working but one which saw a huge breadth of growth in our work, expanding the communities and artists we support.

Programmes of Work

Headway project (SELNWK Elephants)

Our Co-Artistic and Participation Director Jo Sadler-Lovett co-facilitated a series of online workshops with members of Headway South East London & North West Kent (SELNWK), a charity specialising in working with people with acquired brain injury. Niamh de Valera, Blue Elephant's Co-Artistic and Executive Director, joined the project by adapting the participants' ideas into a professionally written script, which was performed by the participants, recorded and turned into a film which was premiered and then made available online.

The primary aim of this project, funded by Mrs Smith & Mount Foundation, was to improve the mental health and wellbeing of the eleven participants involved, through opening up new creative opportunities and learning new skills. Most participants were not leaving the house (because of the significant issues caused by Covid alongside their disability) and so mental health was a significant concern. At the end of the project, we asked the question 'was drama really contributing something different not just in form but in impact?' Participant's responses highlighted the importance of their ownership of the project, the freedom for their own ideas to be centralised and the opportunity to be truly creative. When they compared it to other workshops which they had on offer, they said it was different, and better, because other workshops were more prescriptive and directed participants much more firmly.

This project brought new challenges for BET in working with a new group with additional needs that we had not encountered professionally before as well as doing so online. By working in close partnership with Headway, we were able to gain expertise and develop our practice to meet the unique needs presented. Activities were tailored to be inclusive and accessible for this cohort and the final film was designed as a tribute to the fantastic group, as well as an educational tool for the public, to increase understanding of Acquired Brain Injury.

Train in work/Fridays

We recruited and trained a group of four people aged 18-24 who were not in education or meaningful employment. They completed a six-week training course in workshop facilitation (including planning, creating a safe space and safeguarding) followed by a five-week shadowing placement.

After completing this, two of the team went on to facilitate a ten-week programme for twenty young people identified by schools and other local organisations as being vulnerable to child criminal exploitation, supported and mentored by Participation Director, Jo Sadler-Lovett.

The young people created films responding to the theme of knife crime, exploring issues around how to recognise coercive behaviour and stay safe. This project was supported by D'Oyly Carte Charitable Trust, Alan & Babette Sainsburys Trust and the KFC Foundation.

Young People's Theatre & ReACT

As restrictions from the third lockdown began to be reduced, we welcomed back participants to weekly face-to-face sessions for Young People's Theatre and ReACT. Following best practise and government guidelines carefully, we assessed risk and were able to bring back groups in small numbers, returning to our previous timetable after our new ventilation system was installed.

During the June half-term, we ran filming masterclasses for young people, to create positive activities after so many months of lockdowns.

Some of our activity remained online; ReACT created an online project, supported by the Refugee Council. It was for a small group of young people aged 12-17 who spoke little English. Sessions centred around games and activities to increase understanding and use of English, as well as to build confidence and create a supportive peer network.

In January, we said goodbye to ReACT's Project Manager and Lead Facilitator Francesca Cross as she had secured a full-time role with Punchdrunk. She had always led ReACT with dedication, putting the young people's best interests first, and was hugely missed.

Many new participants were referred to us by CAMHS, with young people's mental health a general concern following the restrictions of lockdown. By the end of 2021, almost all participants/their parents/carers were reporting an improvement in their well-being after their sessions.

One parent said: *"[Our son] has significant anxiety and finds going out to anywhere outside of home (including school) very stressful but he loves coming here. He comes out relaxed and happy, skipping along, or deep in thought about the sessions. This is a massive contrast to when he leaves school/other venues and drags us home, feeling angry and upset. I'm so thankful we found you. These sessions are genuinely the highlight of his week, and having a significant impact on his mental health and wellbeing!"*

Creative Minds

We had feared for the future of Creative Minds after the first lockdowns but this year showed that schools hugely value the project, both during and after the school day. We continued to deliver in St Paul's Church of England Primary School and returned to delivering in Michael Faraday and St Joseph's, Borough, primary schools. We were delighted to also begin relationships with Oliver Goldsmiths and Charles Dickens schools. Schools do contribute towards this project and unfortunately some schools which wanted to continue working with us were unable to due to funding.

Sandi Toksvig funded another project to 'give children a voice' in Primary schools. This year it was delivered in Pilgrim's Way school. Unfortunately, due to Covid 19 restrictions in schools, the project was paused and was unable to recommence due to the extended length of the break.

Playing Up with HomeStart & Time & Talents

We created a new offering for parents and toddlers, initially delivered through pre-recorded online workshops available free of

charge. Once able to, following government guidance, we delivered a series of three workshops for vulnerable families identified as needing additional early years support. We ran workshops for two cohorts from HomeStart and Time and Talents. After this, we opened workshops out for families to self-refer.

"The best class I've been to because it was so interactive for parents. It involved us as well as the children" - Participant

Summer of Fun

We partnered with SCHWeP (Southwark Culture, Health and Wellbeing Partnership) to bring cultural activities to young people attending holiday clubs across Southwark during the summer of 2021. This was challenging as there was only a small amount of notice to organise this, and Blue Elephant ended up being the only cultural provider as part of that round of activities. Drawing upon our pool of freelancers and staff, we provided 37 workshops at 15 locations to over 700 young people in a 4-week period, which is a huge achievement, especially as we were delivering multiple intensive projects across the borough simultaneously, relying on the same pool of freelancers to deliver those.

"A great way to engage children and in a different way to allow them to learn" - feedback from holiday club

SCHWeP also ran a winter programme, where we were able to offer performances of our Christmas show exclusively for holiday clubs to attend. Unfortunately, this coincided with the Omicron wave of covid, which sadly resulted in having to cancel a number of these performances.

Elephant & Castle project

Our first performances following lockdown took place outdoors at Elephant Park, funded by the Elephant & Castle Fund, while we waited for our new ventilation system to be fitted at the Blue Elephant. A fire and explosion at neighbouring construction works meant that the park had to be evacuated mid-way through a performance on our first day, which was a dramatic return to performing after eighteen months! We set out to offer experiences that addressed potential gaps (academically/socially/emotionally) that children in our area might have experienced due to the pandemic and accompanying restriction.

Our offering included:

Five interactive new plays for children performed in and around the newly-completed Elephant Park, written by Niamh de Valera and Jo Sadler-Lovett.

Bilingual Playing Up workshops

A performance of Baby Bear, a show for babies by Moon on A Stick

Overall, we reached nearly 700 people with feedback including:

"It's brilliant event for children to learn about numbers. My daughter had a lot of fun and practiced patterns, times tables etc."

"It was beautiful, great message"

"Great lesson for my children, reinforced my teachings"

"Very nice workshop covering feelings. Great presenters."

"This is exactly the sort of message I want my children to see, it was wonderful and they were engaged with every word".

Street party

We received a Cultural Celebrations grant from Southwark Council in order to hold a free Street Party for the local community in August 2021, which showcased performances, workshops and other activities. This was originally an idea our Youth Board suggested in 2018 so it was especially wonderful to bring it to fruition and to have current teenaged participants volunteer to help out on the day and in the planning. Approximately 250-300 people attended across the day, with hugely positive feedback.

The event was delivered under budget, and so we were able to hold another event in March 2022 using the surplus. Aside from being an enjoyable event, this gave the team greater experience in organising outdoor events in new spaces, expanding the repertoire of skills among the staff team.

Public health project

We launched four new projects to run across 2022 under the Public Health Southwark pilot programme, exploring the impact of being active on health and wellbeing. These projects were:

- Workshops for professionals to Leave the Day Behind, to give workers in high-pressure positions the tools to give distance to their work in their personal lives.
- A new iteration of Playing Up!, working on developing play with new parents and their young children.
- Dance with Dementia, a group for people with dementia and their caregivers encouraging activity led by a green candle trained dancer.
- Social drama group for adults with poor mental health.

Installation of ventilation system

With the support of Southwark Council's Cleaner, Greener, Safer and Theatres Trust, we were able to have a new ventilation system installed in September 2021, improving the safety and wellbeing of all users of the venue and enabling us to offer live performances once more.

Elephantology

Supported by the Idlewild Trust, we relaunched Elephantology, a festival of graduate work and a series of talks and opportunities for artists starting out in their careers, to remedy the gap in practical skills created by the pandemic. Spanning from June 2021 to February 2022, Elephantology was a huge part of this year's programming.

The festival started with a series of masterclasses and workshops covering skills that we deemed important for emerging artists, such

as self-taping, working with young people, and Arts Council England bid writing.

As part of the Elephantology Solo Performance showcase, we gave 18 artists who had recently finished their degree the opportunity to perform at Blue Elephant. We filmed the performances and invited industry to watch and connect with the artists.

We also offered residencies to Halfpace Theatre, NO TABLE, Seeds Productions and the 3hers Collective alongside a £300 bursary, artistic, marketing, press and fundraising mentoring and technical support, as well as the opportunity to present a showcase in our professional theatre, either live or filmed.

"The team really loved being at BE and it was such a lovely and valuable experience. The tangible resources and time/space to work were critical in launching the development of [our show], and has allowed us to make some solid progress and plans for it going forward. Also, everyone at BE is incredibly kind and I know all of [us] felt welcomed and safe in the space. It was a really lovely experience." - Halfpace Theatre

Black History Month Project

With the support of Southwark Council's Black History Month grants, we developed an interactive workshop for schools exploring and celebrating the impact that Black culture has had on geographical areas of London; an idea conceived by Ore Olowokere and Ike Denloye. The workshop also explored the future potential for positive change. Using questions about home, community, and black culture engaged the participants and resulted in stimulating and dynamic discussions. The project toured to 160 young people and older adults in primary schools and community spaces across 10 workshops. The workshops inspired an original script written by Nicole Acquah, which had two performances at the Blue Elephant, performed by Etisyai Philip and directed by Ore Olowokere.

The Search for Santa

Niamh de Valera and Jo Sadler-Lovett co-wrote Blue Elephant's latest Christmas play, using the story to explore emotions and trust while the characters went on a zany adventure to prove the existence of Santa. Liyah Summers played Dr. S, and Oliver Yellop played Pringle the Penguin.

The Search for Santa was one of four finalists in the offwestend.com Theatre for Children aged 5-11 award category and all but two performances sold out throughout the run, with an additional school performance being added to meet demand. More than 60% of our audiences were from Global Majority backgrounds.

"A charming show with a big heart, The Search For Santa is a real treat for little ones." (Fairy Powered Productions review, 18 Dec 2021)

"Brilliant acting; great scenery; good interaction. Even engaging for adults!" (Parent feedback)

"It was brilliant. I loved all of it" (Young audience feedback)

Intergenerational Festival & Community Play

We secured a project grant from Arts Council England towards an Intergenerational Festival, supporting new work which looked at family relationships where the children grow up in London but the parents come from a different country. We wanted to support work exploring these themes as it is so relevant to many in our local community.

The grant included support for a community play, which took place in 2021-22 due to some availability clashes. Local community members met every Monday, in a group facilitated by Jess Alade and Ore Olowokere, and created a play called 'Where Are You From?', exploring the experiences of migrants to the UK - first, second and further generations.

93% of participants reported that the project improved their mental health, and 100% that it gave them an insight into other people's backgrounds they wouldn't have otherwise.

"This has been one of the best things I've been involved in. I feel like I've learned more about my neighbourhood, where I've lived for years. Society needs more things like this!" - participant

"Awesome depiction of different cultures and understanding of how we define home." - Audience member

Part of our Intergenerational Festival included research and development space for two writers, as well as a full-scale in-house production of 'Give Me the Sun' by Mamet Leigh. Unfortunately, owing to creatives' availability and other factors, these elements had to be pushed back later into the year.

Artist Support & Other Programming

We were proud to support a wide range of artists throughout 2021-22.

We ran an online dance festival (Elefeet on Film) to draw attention to dance artists, an art form which had fewer online opportunities than other performing arts. Nine videos were featured, including Tulips for Polly by Katie Serridge and Polly Constance, and Neat and Tidy by Tmesis Theatre. We had planned to also screen the films at the Blue Elephant but this didn't materialise as our ventilation works were so delayed.

We continued to offer artists support with Arts Council Project Grant applications and support in kind to realise the projects, working with artists such as Matt Lim, Caledonia Dances, String Theatre, Response Ability Theatre and FREIGHT Theatre.

We continued to run our Writing Group online and programmed member Brian Beaton's play Swedish, whose performers also included a number of past and present members of the group.

Following the postponement of much of the Intergenerational Festival, the last quarter of the year was dominated by family shows including two by Moon on a Stick (Jack Frost and Baby Bear), The Girl and the Dragon by the Suitcase Storytelling Company and new free performances-in English and Spanish- of our in-house piece Ana & Silly, which were supported by Team London Bridge. These performances of Ana & Silly were attended by 90+ local residents,

with performances going ahead despite a red storm warning on February 18th.

Volunteers

Volunteer Darren Spencer has given his time to BET since 2018 and he has continued to provide an invaluable service, supporting the participants of the YPT. We are enormously grateful for his ongoing commitment and the positive impact it has on our young people.

This year also saw the progression and departure of former volunteer, Ore Olowokere. Ore had been a member of Young People's Theatre for years as a teenager and returned as a volunteer while studying drama at university in 2019. She had her first paid roles with us during the pandemic, supporting online and in person workshops as Participation Assistant. In January 2022, she became the Casting Guild's first ever intern, while continuing to support YPT on Saturdays. The internship led to an offer of a full-time role for her and so we had to say goodbye to her but we are proud of what she accomplished with us and beyond.

Assessment of Risks

Funding

The loss of funding we rely upon is always a risk for us; one which we are very conscious of and seek to mitigate. At present, we find ourselves particularly vulnerable, despite our best efforts to diversify income and our success at building free reserves. While we were pleasantly surprised to secure new avenues of earned income generation during the pandemic, overall our earned income plummeted and had no opportunity to begin to recover until our new ventilation system was installed.

At the same time, funding bodies have been making changes to their grants. From 2022-23 onwards, Southwark Council no longer gives core grants to cultural organisations but has begun to run an annual project grant programme. For possibly the first time since the founding of the theatre in 1999, there is no core subsidy from our local authority (though we are proud to continue to secure other funding they offer to support Southwark's communities with valued and impactful projects). However, our National Portfolio Organisation (NPO) status and the funding that it provides mitigated against the severity of this somewhat. BBC Children in Need have also made changes to their grants, closing to applications for some time. Our Young People's Theatre has been funded by BBC Children in Need for fifteen years and the stability offered by the three year grants they award has been a huge part of the project's success. When we took on ReACT from ReWrite as it was closing down, it had two years of funding left to Young People's Theatre's three years and we planned to find alternative funding for ReACT for a year and then apply to BBC Children in Need for both youth theatres closer to the expiry of YPT's funding. We successfully secured a grant from the Jack Petchey Foundation, as well as being gifted money by ReWrite, which meant that ReACT could continue to run alongside Young People's Theatre. Unfortunately, the timing of BBC Children in Need redeveloping their grant programme means a gap in funding from them for Young People's Theatre and ReACT is inevitable. While we never presume that a funding application will be successful, we were not

expecting to not have the opportunity to even make such an application.

We plan to use some of our free reserves in 2022-23 to offset the loss in core funding and as a cushion as we try to rebuild our earned income streams.

We are thankful that 2021-2022 was an extension year of the Arts Council England's National Portfolio Organisation funding, granted in response to the Covid 19 crisis. However, it is noted that following this year, loss of this funding presents a huge risk to BET.

Staffing changeover

This year presented a challenging risk in that the Senior Leadership Team was to change. Niamh de Valera, Executive and Co-Artistic Director was to start maternity leave in May 2022 while our Participation Department was also experiencing great changes.

BET decided to restructure staffing, enabling Alice Gentle, (previously Deputy Theatre Manager) to take on some duties of the Executive Director as maternity cover. As the Artistic Director of Moon on a Stick, and also having an understanding of BET from all perspectives, Alice was well-placed to step into this role. Jimmy Chamberlain (General Manager) and newly appointed Guillaume Doussin (Theatre Manager & Programmer) would manage the daily running and artistic programme of the theatre.

Capacity and Staff Well-Being

As the country reopened following lockdown, many delayed projects needed to happen at once. We were excited to be working 'in real life' again and were enthusiastic about making each project as powerful as it could be. Over time it became very clear that we were overstretching our capacity to the detriment of staff well-being, especially when General Manager Jimmy Chamberlain had to be on sick leave for three months.

We created a new role of Community and Development Assistant to support the Participation Director, Jo Sadler-Lovett, in the day-to-day management of the department. This increased capacity for Jo to develop the strategy of the Participation department, and reduced the strain on overall staff wellbeing by further dividing workload.

The Future

The future generally is still very uncertain, as outlined in the Assessment of Risks section above. In the long term, a lot will depend on securing funding from the Arts Council once more, having successful outcomes to the many funding applications that we are working on, and securing contracts from schools for Creative Minds, which may be more feasible now the pandemic is over.

The new staff structure and newly appointed team will play an important role in shaping BET's activities going forward. We expect efficient collaboration and skill-sharing to take place, filling the gaps left by sickness, valued staff members moving on and Niamh de Valera's maternity leave with a team robust enough to handle the many trials of running a theatre.

There weren't many positive aspects to the pandemic but there was one which has made our life at BET a little more flexible: the use of current technology to facilitate online meetings. We have had nearly all our meetings and interviews during the year online which has saved time and energy in travelling, and allowed for more flexibility, particularly for Trustees. We anticipate that going forward from here the option to meet online will be an important part of our thinking about meetings and recruitment processes.

Conclusion

I noted at the end of last year's report that there was a sense of optimism and readiness to meet the future and this was borne out during the year, as evidenced by the quantity and quality of the various activities we engaged which are referred to in this report. It has been a good year in that respect.

However, as in the case of many previous years, the future for the theatre is once more uncertain. I am sure nonetheless that the well-known qualities of the eponymous elephant will characterise the coming year: steady strength, resilience and determination to let no obstacles block its path.

Financial Review

During the current financial year the Charity achieved a surplus of £34,373 (2021: surplus of £28,191), increasing total reserves at year end to £187,001 (2021: £152,628).

Of the total reserves held at year end £140,693 was unrestricted in nature (2021: £115,744).

Reserves Policy

The Trustees have a policy that the Charity maintains an unrestricted reserve equivalent to at least three months of expenditure. At the year-end this equated to £60,300.

The current reserves of £140,693 meet this requirement.

Structure, Governance and Management

Governing Document

Blue Elephant Theatre Limited is registered under the Companies Act 2006 as a company limited by guarantee and not having a share capital.

Blue Elephant Theatre Limited is a registered charitable company constituted as a limited company under its Memorandum and Articles of Association. The charity registration number is 1077161 (England and Wales) and the company registration number is 03724349 (England and Wales).

Recruitment and Appointment of Trustees

The Trustees are also the directors of Blue Elephant Theatre Limited for the purpose of company law. Blue Elephant Theatre Limited Articles of Association require a minimum of three trustees. There is no maximum number of trustees.

A third of the directors are subject to re-election at the Annual General Meeting, with no maximum length of service. Only the current directors can appoint new directors.

Organisational structure

The Trustees are responsible for the overall financial control, direction and work of the Charity. They meet approximately nine times a year with the principal staff outlined on page 2, who have no voting rights. Day-to-day responsibilities are delegated to the principal staff within a framework of approved policies and operational plans, who manage the other staff employed by the Charity.

Statement of Board of Trustees' Responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations. Company law requires the Trustees to prepare financial statements for each financial year. Under that law they are required to prepare the financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the excess of income over expenditure for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and,
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the charitable company and to prevent and detect fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. In addition, the Trustees confirm

that they are happy that content of the annual review, including the legal and administrative information, in pages 2 to 8 of this document meet the requirements of both the Trustees' Annual Report under charity law and the Directors' Report under company law.

They also confirm that the financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the Charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland published on 16 July 2014.


Preparation of the report

This report has been prepared taking advantage of the small companies exemption of section 415A of the Companies Act 2006.

Independent Examiners

The independent examiners, Andy Nash Accounting & Consultancy Ltd, have indicated their willingness to accept re-appointment under Section 485 of the Companies Act 2006.

This report was approved and authorised for issue by the Board of Trustees on 30 January 2023 and signed on its behalf by:


CHRIS LAWRENCE (Jan 30, 2023 14:29 GMT)

Chris Lawrence

Chair of Trustees

Independent examiner's report to the board of trustees of Blue Elephant Theatre Limited

I report to the Trustees on my examination of the accounts of Blue Elephant Theatre Limited (charity number 1077161 – England & Wales, company number 03724349) for the year ended 31 March 2022 which are set out on pages 10 to 23.

Respective responsibilities of trustees and examiner

The Trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act'). The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 ('the 2011 Act') nor under Part 16 of the 2006 Act, and that an independent examination is needed.

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and,
- to state whether particular matters have come to my attention.

This report, including my statement, has been prepared for and only for the Charity's Trustees as a body. My work has been undertaken so that I might state to the Charity's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Charity and the Charity's Trustees as a body for my examination work, for this report, or for the statements I have made.

Basis of independent examiner's statement

My examination was carried out in accordance with general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the Charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the Trustees concerning any such matters.

The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or,
- the accounts do not accord with those records; or,
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or,
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Andrew Philip Nash ACA

Member of the Institute of Chartered Accountants in England and Wales – 2461833

Dated: 30 January 2023

Andy Nash Accounting & Consultancy Ltd
Units 24 & 25
Goodsheds Container Village
Hood Road
Barry
CF62 5QU

Statement of Financial Activities

Incorporating the Income & Expenditure Account and the Statement of Recognised Gains & Losses

For the year ended 31 March 2022

		Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-21 £
	Notes				
Income from:					
Donations & legacies	2	103,042	148,629	251,671	219,575
Charitable activities	3	22,759	-	22,759	4,352
Other trading activities	4	1,069	-	1,069	12
Investments		7	-	7	32
Total income		126,877	148,629	275,506	223,971
Expenditure on:					
Raising funds	5	782	48	830	20
Charitable activities	6	108,961	131,342	240,303	195,760
Total expenditure		109,743	131,390	241,133	195,780
Net income/(expenditure)		17,134	17,239	34,373	28,191
Transfers between funds	10 & 11	7,815	(7,815)	-	-
Net movement in funds		24,949	9,424	34,373	28,191
Reconciliation of funds					
Total funds brought forward	10 & 11	115,744	36,884	152,628	124,437
Total funds carried forward	10 & 11	140,693	46,308	187,001	152,628

All income from investments was unrestricted as to use in both the current and prior year.

The notes on pages 12 to 23 form part of the financial statements.

Balance Sheet

As at 31 March 2022

	Notes	Total funds 31-Mar-22 £	Total funds 31-Mar-21 £
Current assets:			
Debtors & prepayments	8	25,623	2,822
Cash at bank and in hand		<u>164,724</u>	<u>153,009</u>
Total current assets		190,347	155,831
Creditors: amounts falling due within one year	9	(3,346)	(3,203)
Net current assets		187,001	152,628
Net assets		187,001	152,628
The funds of the charity:			
Restricted funds	10 & 11	46,308	36,884
Unrestricted funds	10 & 11	140,693	115,744
Total charity funds		187,001	152,628

The notes on pages 12 to 23 form part of the financial statements.

The financial statements have been prepared in accordance with section 415A of the Companies Act 2006 relating to small companies and FRS 102 Section 1A.

The charitable company is entitled to exemption from audit under section 477 of the Companies Act 2006 for the year ended 31 March 2022, and the members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2022 under section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

They were approved and authorised for issue by the Board of Trustees on 30 January 2023 and signed on their behalf by:

CHRIS LAWRENCE

CHRIS LAWRENCE (Jan 30, 2023 14:29 GMT)

Chris Lawrence

Chair of Trustees

Notes to the financial statements

1. Accounting policies

Basis of preparation of the financial statements

The financial statements have been prepared in accordance with 'Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) second edition (effective 1 January 2019)', the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The effect of any event relating to the period ended 31 March 2022, which occurred before the date of approval of the financial statements by the Board of Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2022 and the results for the year ended on that date.

Under the exemption available to smaller charities the Board of Trustees has chosen not to include a Statement of Cash Flows within the financial statements.

The functional currency of the Charity is sterling and amounts in the financial statements are rounded to the nearest pound.

Going concern

The financial statements have been prepared on the going concern basis as the Board of Trustees is confident that future reserves and future income is more than sufficient to meet current commitments. There are no material uncertainties that impact this assessment and the ongoing COVID-19 pandemic has had no material impact on this assessment.

Legal status

Blue Elephant Theatre Limited is a charitable company registered in England & Wales, and meets the definition of a public benefit entity. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member. The registered address is 59a Bethwin Road, London, SE5 0XT.

Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in note 10 of the financial statements.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The

aim and use of each restricted fund is set out in note 10 of the financial statements.

Income

Income is recognised when the Charity has entitlement to the funds, any performance indicators attached to the item(s) of income have been met, it is probable that the income will be received, and the amount can be measured reliably.

Donations are recognised in full in the Statement of Financial Activities when entitled, receipt is probable and when the amount can be quantified with reasonable accuracy. Gift aid receivable is included when claimable.

Grant income is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless the grant relates to a future period, in which case it is deferred.

Income from charitable activities and other trading activities is credited to the Statement of Financial Activities when received or receivable whichever is earlier, unless it relates to a specific future period or event, in which case it is deferred, except for tickets sales and bar revenue which are recognised on a cash basis.

Donated goods and services

Donated goods and services are recognised on the basis of the value of the gift to the Charity, which is measured as the amount the Charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market. This amount cannot exceed open market fair value. A corresponding amount is then recognised in expenditure in the period of receipt.

Expenditure and irrecoverable VAT

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities.

Indirect costs, including governance costs, which cannot be directly attributed to activities, are allocated directly to charitable activities as this is the focus of all staff time. A breakdown of these expenses is outlined in note 6 of the financial statements.

Irrecoverable VAT is charged against the category of expenditure for which it was incurred.

Tangible fixed assets and depreciation

Tangible fixed assets comprise fixtures, fittings, and equipment. As a substantial part of the theatre equipment used by the Charity for its activities belongs to the landlord it is excluded from the financial statements.

Other equipment that has been purchased by the Charity is written off in the year of acquisition due to the nature of the wear and tear during its normal use within a theatre context.

Cash at bank and in hand

Cash at bank and in hand includes cash in hand, deposits with banks and funds that are readily convertible into cash at, or close to, their carrying values, but are not held for investment purposes.

Debtors and prepayments

Trade and other debtors are recognised at the settlement amount after any trade discount is applied. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors and accruals

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably.

Pensions

The Charity operates a defined contribution pension scheme which is administered by an external independent pension provider. Contributions are recognised in the Statement of Financial Activities as they fall due.

Financial instruments

Basic financial instruments are measured at amortised cost other than investments which are measured at fair value.

Critical estimates and judgements

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The treatment of tangible fixed assets is sensitive to changes in useful economic lives and residual values of assets. In the view of the Trustees in applying the accounting policies adopted, no judgements were required that have a significant effect on the amounts recognised in the financial statements nor do any estimates or assumptions made carry a significant risk of material adjustment in the next financial year.

2. Income from donations and legacies

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Grants			
Arts Council England	-	34,990	34,990
Arts Council England - National Portfolio Organisation	73,834	-	73,834
Alan & Babette Sainsbury Trust	15,000	-	15,000
BBC Children in Need	-	64,916	64,916
Jack Petchey Foundation	-	850	850
KFC Foundation	-	1,957	1,957
Saving London Lives	-	10,000	10,000
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	1,998	1,998
Southwark Council (Street party)	-	4,052	4,052
Southwark Council (Public Health)	-	5,566	5,566
Southwark Council (Neighbourhood fund)	-	2,800	2,800
Team London Bridge	-	2,000	2,000
	88,834	148,629	237,463
Mad about the Elephant - membership scheme	390	-	390
Other donations	13,818	-	13,818
	103,042	148,629	251,671

2. Income from donations and legacies (continued from previous page)

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Grants			
Arts Council England - National Portfolio Organisation	73,834	-	73,834
BBC Children in Need	-	60,344	60,344
D'Oyly Carte	-	3,000	3,000
Elephant and Castle Fund	-	10,000	10,000
Evening Standard Dispossessed Fund	-	10,000	10,000
Fore Foundation	-	5,000	5,000
The Idlewild Trust	-	5,000	5,000
Jack Petchey Foundation	-	1,750	1,750
Mrs Smith & Mount Trust	-	4,000	4,000
Southwark Council (mainstream)	-	19,500	19,500
Southwark Council Black History Month	-	1,500	1,500
Southwark Council (COVID-19)	-	1,000	1,000
Team London Bridge	-	1,680	1,680
Theatres Trust	-	5,000	5,000
Westminster Foundation	-	9,990	9,990
	<hr/> 73,834	<hr/> 137,764	<hr/> 211,598
Mad about the Elephant - membership scheme	415	-	415
Other donations	7,562	-	7,562
	<hr/> 81,811	<hr/> 137,764	<hr/> 219,575

3. Income from charitable activities

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Creative Minds - contribution from schools	6,815	-	6,815
Box office takings	4,786	-	4,786
Theatre hire	4,448	-	4,448
Other	6,710	-	6,710
	22,759	-	22,759

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Box office takings	347	-	347
Theatre hire	1,350	-	1,350
Other	2,655	-	2,655
	4,352	-	4,352

4. Income from other trading activities

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Merchandise	6	-	6
Bar takings	1,063	-	1,063
	1,069	-	1,069

	<i>Unrestricted funds Year ended 31-Mar-21 £</i>	<i>Restricted funds Year ended 31-Mar-21 £</i>	<i>Total funds Year ended 31-Mar-21 £</i>
Bar takings	12	-	12
	12	-	12

5. Expenditure on raising funds

	Unrestricted funds	Restricted funds	Total funds
	Year ended 31-Mar-22	Year ended 31-Mar-22	Year ended 31-Mar-22
	£	£	£
Bar purchases	782	48	830
	782	48	830

	Unrestricted funds	Restricted funds	Total funds
	Year ended 31-Mar-21	Year ended 31-Mar-21	Year ended 31-Mar-21
	£	£	£
Bar purchases	20	-	20
	20	-	20

6. Expenditure on charitable activities

	Unrestricted funds Year ended 31-Mar-22 £	Restricted funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-22 £
Staff salaries	78,761	80,462	159,223
Other staff costs	600	1,104	1,704
Production costs	2,097	3,665	5,762
Projects	7,117	32,403	39,520
Marketing	78	324	402
Premises	13,445	11,305	24,750
Office overheads	5,423	2,079	7,502
Governance	1,440	-	1,440
	108,961	131,342	240,303

	Unrestricted funds Year ended 31-Mar-21 £	Restricted funds Year ended 31-Mar-21 £	Total funds Year ended 31-Mar-21 £
Staff salaries	55,836	97,748	153,584
Other staff costs	716	2,616	3,332
Production costs	311	-	311
Projects	-	16,467	16,467
Marketing	138	-	138
Premises	3,167	11,215	14,382
Office overheads	3,752	2,354	6,106
Governance	1,440	-	1,440
	65,360	130,400	195,760

Governance costs includes:

	Total funds Year ended 31-Mar-22 £	Total funds Year ended 31-Mar-21 £
Independent examination	1,440	1,440
	1,440	1,440

7. Staff costs

	Total funds Year ended 31-Mar-22 £	<i>Total funds Year ended 31-Mar-21 £</i>
Gross salaries	149,919	146,298
Employer's NIC	6,463	4,932
Employer's pension	2,841	2,354
	159,223	153,584

The average headcount during the period was 15 persons (2021: 15 persons).

No employee received employee benefits of more than £60,000 (2021: NIL).

The total employee benefits paid to key management personnel during the year was £62,687 (2021: £46,619)

8. Debtors and prepayments

	Total funds 31-Mar-22 £	<i>Total funds 31-Mar-21 £</i>
Other debtors	21,216	1,606
Prepayments	2,668	1,216
Accrued income	1,739	-
	25,623	2,822

9. Creditors – amounts falling due within one year

	Total funds 31-Mar-22 £	<i>Total funds 31-Mar-21 £</i>
Accruals	2,629	3,153
Pensions	667	-
Deposits held	50	50
	3,346	3,203

Deferred Income

	Total funds 31-Mar-22 £	<i>Total funds 31-Mar-21 £</i>
As at 1 April 2021	-	500
Released in the year	-	(500)
Received in the year	-	-
As at 31 March 2022	-	-

10. Analysis of charity funds

	Funds brought forward	Income for the year	Expenditure in the year	Transfer between funds	Funds carried forward
	Year ended 31-Mar-22	Year ended 31-Mar-22	Year ended 31-Mar-22	Year ended 31-Mar-22	Year ended 31-Mar-22
	£	£	£	£	£
Unrestricted funds	115,744	126,877	(109,743)	7,815	140,693
Restricted funds					
Core and Management	-	19,500	(19,500)	-	-
Community Development Assistant	7,945	10,000	(10,171)	-	7,774
Elephant and Castle Project	10,000	-	(9,501)	(499)	-
Theatres Trust	5,000	-	(3,124)	-	1,876
Team London Bridge	-	2,000	(1,151)	-	849
Elephantology	5,000	-	(4,020)	(980)	-
Mrs Smith and Mount Trust	3,600	-	(3,600)	-	-
Young People's Theatre (i)	1,817	29,307	(24,107)	(6,720)	297
Young People's Theatre (ii)	1,250	850	(1,500)	-	600
ReACT	(1,747)	35,609	(34,596)	734	-
Speak Out Train in Work	2,328	1,957	(4,285)	-	-
RAFT Workshops	1,400	-	(1,344)	(56)	-
Who Me?/Playing Up	291	-	-	(291)	-
Black History Month	-	1,998	(1,998)	-	-
Public Health Southwark	-	5,566	(1,843)	-	3,723
Neighbourhood Fund	-	2,800	(2,191)	-	609
Street Party	-	4,052	(4,049)	(3)	-
Intergeneration Festival	-	34,990	(4,410)	-	30,580
	36,884	148,629	(131,390)	(7,815)	46,308
	152,628	275,506	(241,133)	-	187,001

Core and Management Spending

Southwark Council supported the theatre by continuing to provide a Culture Grant. This goes towards the rent of the venue, as well as contributing towards the Executive & Co-Artistic Director.

Core costs were also contributed from the Alan and Babette Sainsbury Trust.

Our NPO grant from ACE (Arts Council England) is considered unrestricted income. It is used to support a breadth of our work as well as the core costs of the organisation.

Community Development Assistant

We received funding from the Evening Standard Dispossessed Fund/Save London Lives, which had previously funded a Development Officer. After this role became vacant, we redesigned the role as a Community Development Assistant, supporting the Participation department more broadly. Some of the funding also helped extend the Deputy Theatre Manager role to do more fundraising.

Elephant & Castle Project

We received funding from the Elephant & Castle Fund towards our reopening activities, providing workshops and performances in the Elephant & Castle Opportunity Area. While the grant was secured in summer 2020, restrictions relating to the pandemic prevented the work going ahead until 2021-22.

Theatres Trust

We received a grant in the 2020-21 financial year to install a new ventilation system in the theatre, which was carried out in summer of 2021. Southwark Council's Cleaner, Greener, Safer was the other funder of this work.

Team London Bridge

Funded free storytelling performances around Southwark for early years audiences.

Elephantology

The Idlewild Trust supported us with a grant of £5,000 towards supporting recent graduates and early career artists as they

navigated entering the arts after training. The project took place in 2021-22, supporting artists with workshops, residencies, showcase opportunities and mentoring.

Mrs Smith and Mount Trust

Funded a joint project with Headway South East London and North West Kent (SELNWK) called SELNEK Elephants, working to improve mental health and be a creative outlet for adults with acquired brain injury.

Young People's Theatre (1)

Young People's Theatre is a youth theatre project for children and young people in our local area facing various barriers. YPT reaches approximately 120 young people each year aged 7 – 18 on 30 Saturdays throughout the year. It is funded by BBC Children in Need.

Young People's Theatre (2)

Young People's Theatre also receives funding from Jack Petchey to support treats and Leadership awards for the young people.

ReACT

ReACT is also a youth theatre, funded by Children in Need, primarily working with young people from refugee and migrant backgrounds.

Throughout 2021-22, it ran sessions for participants aged 11 – 18 and also opened a junior group owing to high demand for sessions once in-person workshops were allowed again.

Speak Out Train in Work

Funded by D'oyly Carte and the KFC Foundation in 2021-22, this project worked with young adults (18-24) not in education, employment or training to nurture them into professional drama facilitators, running workshops in local schools and for community organisations.

RAFT Workshops

Online and in person workshops supported the Fore's RAFT Fund were run to address gaps in learning and experience for young people brought about by school closures and other restrictions of lockdowns.

Who Me? (Knife Crime Pilot)/ Playing Up (Early Years Pilot)

A planned early-intervention project working with young people about to move into secondary school, looking at the pressures this age group faces as well as identifying the early signs of gang grooming and how to avoid them. To date, this work has been largely research. This work is funded by the Alan & Babette Sainsbury Trust.

We also launched a project for children aged 0-3 and their parents/carers called Playing Up! Funded by the Alan & Babette

Sainsbury Trust, we partnered with a Southwark Children & Family Centre and local organisation PACT which runs Mumspace to run two iterations of the project in winter 2020. The workshops were originally intended to be run face to face but pivoted online when further restrictions were reintroduced.

Black History Month Project

Southwark Council's Black History Month fund allowed us to commission and stage a mini-festival around the theme of Harmony in Diversity, which consisted of workshops for local community groups, and two performances of a new monologue, filmed work and open mic for the audience to be involved.

Public Health Southwark

We launched four new projects to run across 2022 under the Southwark Council Public Health pilot programme, exploring the impact of being active on health and wellbeing. These projects were:

- Workshops for professionals to Leave the Day Behind, to give workers in high-pressure positions the tools to give distance to their work in their personal lives.
- A new programme of Playing Up!, working on developing play with new parents and their young children.
- Dance with Dementia, a group for people with dementia and their caregivers encouraging activity.
- Social drama group for adults with poor mental health.

Neighbourhood Fund

Camberwell West's Neighbourhood Fund supported us to run After Hours for aspiring local actors, culminating in an original performance at our March Street Party.

Street Party

Southwark Council awarded us a Cultural Celebrations Grant for us to host a community street party in September 2021. Owing to the popularity of the event, being able to host the event under budget and having other grants which could contribute, we held a second street party in March 2022.

Intergenerational Festival

We received a project grant from Arts Council England to commission and stage an Intergenerational Festival, comprising of a community play, R&D and seed funding for two emerging writers and a full-scale professional production of 'Give Me the Sun' by Mamet Leigh. Owing to COVID and other factors, the production and writing R&Ds were pushed back into the following year.

	<i>Funds brought forward Year ended 31-Mar-21 £</i>	<i>Income for the year Year ended 31-Mar-21 £</i>	<i>Expenditure in the year Year ended 31-Mar-21 £</i>	<i>Transfer between funds Year ended 31-Mar-21 £</i>	<i>Funds carried forward Year ended 31-Mar-21 £</i>
Unrestricted funds	99,857	86,207	(65,380)	(4,940)	115,744
Restricted funds					
Core and Management	-	19,500	(19,500)	-	-
Community Development Assistant	8,593	10,000	(10,648)	-	7,945
Elephant and Castle Project	-	10,000	-	-	10,000
Theatres Trust	-	5,000	-	-	5,000
BETter Tales	-	1,680	(1,680)	-	-
Elephantology	-	5,000	-	-	5,000
Mrs Smith and Mount Trust	-	4,000	(400)	-	3,600
Summer Workshops	-	1,000	(1,000)	-	-
Young People's Theatre (i)	3,299	27,842	(29,324)	-	1,817
Young People's Theatre (ii)	-	1,750	(500)	-	1,250
ReACT	(2,077)	32,502	(32,172)	-	(1,747)
Train in Work	-	3,000	(3,083)	2,411	2,328
Literacy & Numeracy Workshops	-	5,000	(3,600)	-	1,400
Creative Minds	-	9,990	(14,880)	4,890	-
Who Me?/Playing Up	13,806	-	(11,104)	(2,411)	291
Trumpety Trump	959	-	(959)	-	-
Black History Month	-	1,500	(1,550)	50	-
	<u>24,580</u>	<u>137,764</u>	<u>(130,400)</u>	<u>4,940</u>	<u>36,884</u>
	<u>124,437</u>	<u>223,971</u>	<u>(195,780)</u>	<u>-</u>	<u>152,628</u>

Summer Workshops

Our first face to face activities since the lockdown in March 2020 were outdoor summer workshops, made possible by a Southwark Council COVID-19 Community Grant with further support from our RAFT grant. We ran 30 workshops over two weeks, using outdoor space at Bethwin Road Adventure Playground and Brandon Baptist Church.

Creative Minds

Creative Minds is our primary school programme which runs in local schools weekly, supporting and enhancing the curriculum. In 2021-22, it was funded by the schools themselves, charged per term or annually.

Trumpety Trump

Trumpety Trump is our children's theatre programme.

11. Analysis of net assets

	Unrestricted funds 31-Mar-22 £	Restricted funds 31-Mar-22 £	Total funds 31-Mar-22 £
Current assets	144,039	46,308	190,347
Current liabilities	(3,346)	-	(3,346)
	140,693	46,308	187,001

	Unrestricted funds 31-Mar-21 £	Restricted funds 31-Mar-21 £	Total funds 31-Mar-21 £
Current assets	118,447	37,384	155,831
Current liabilities	(2,703)	(500)	(3,203)
	115,744	36,884	152,628

12. Other financial commitments

At 31 March 2022, the Charity had no other financial commitments or contingent liabilities.

13. Trustee remuneration

During the year, no Trustee received any remuneration (2021: £NIL). No members of the Board of Trustees received

reimbursement of expenses related to attendance at trustee meetings (2021: £NIL).

14. Related party transactions

There were no related party transactions in the current year (2021: £Nil).